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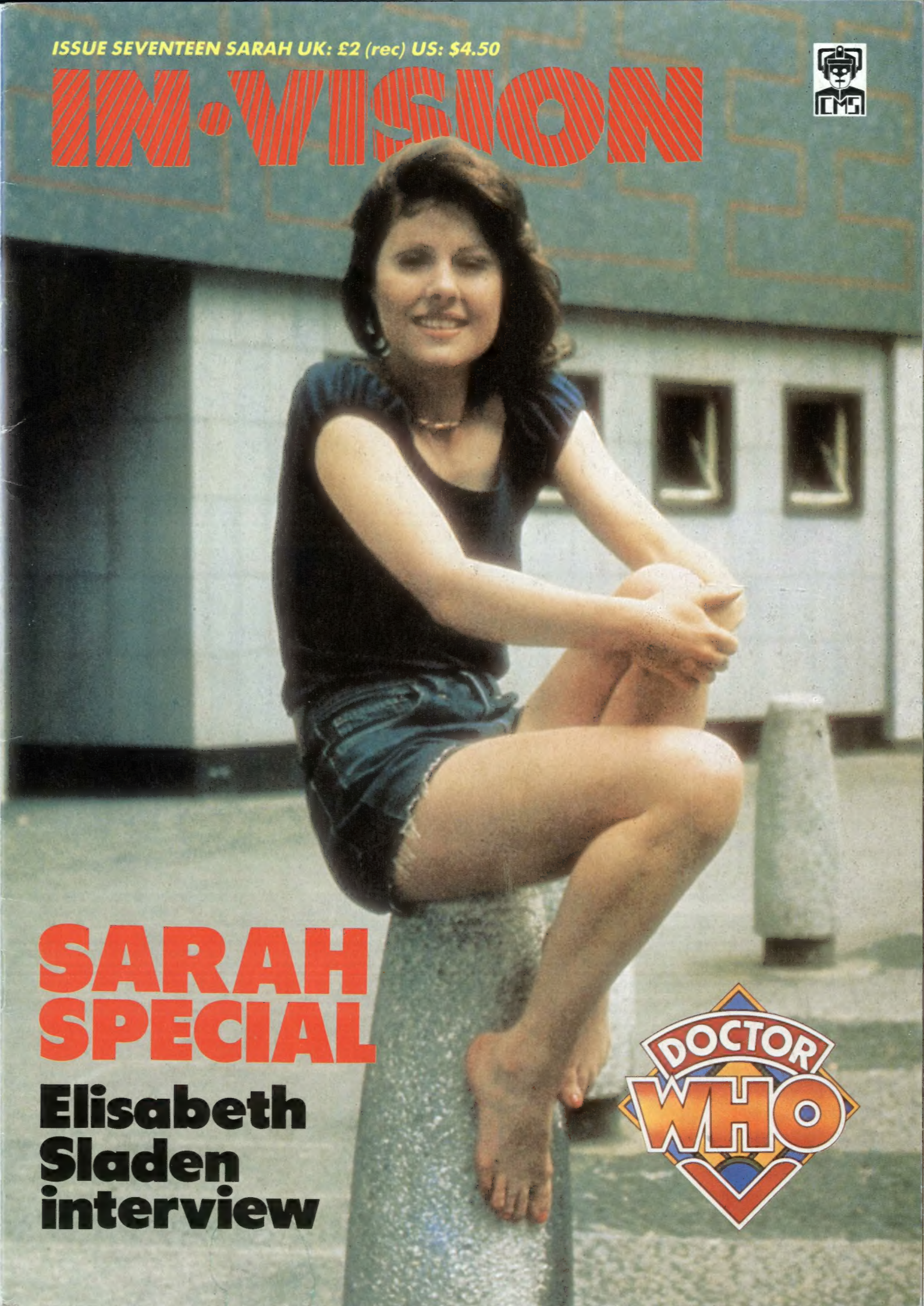
IN-VISION



SARAH SPECIAL

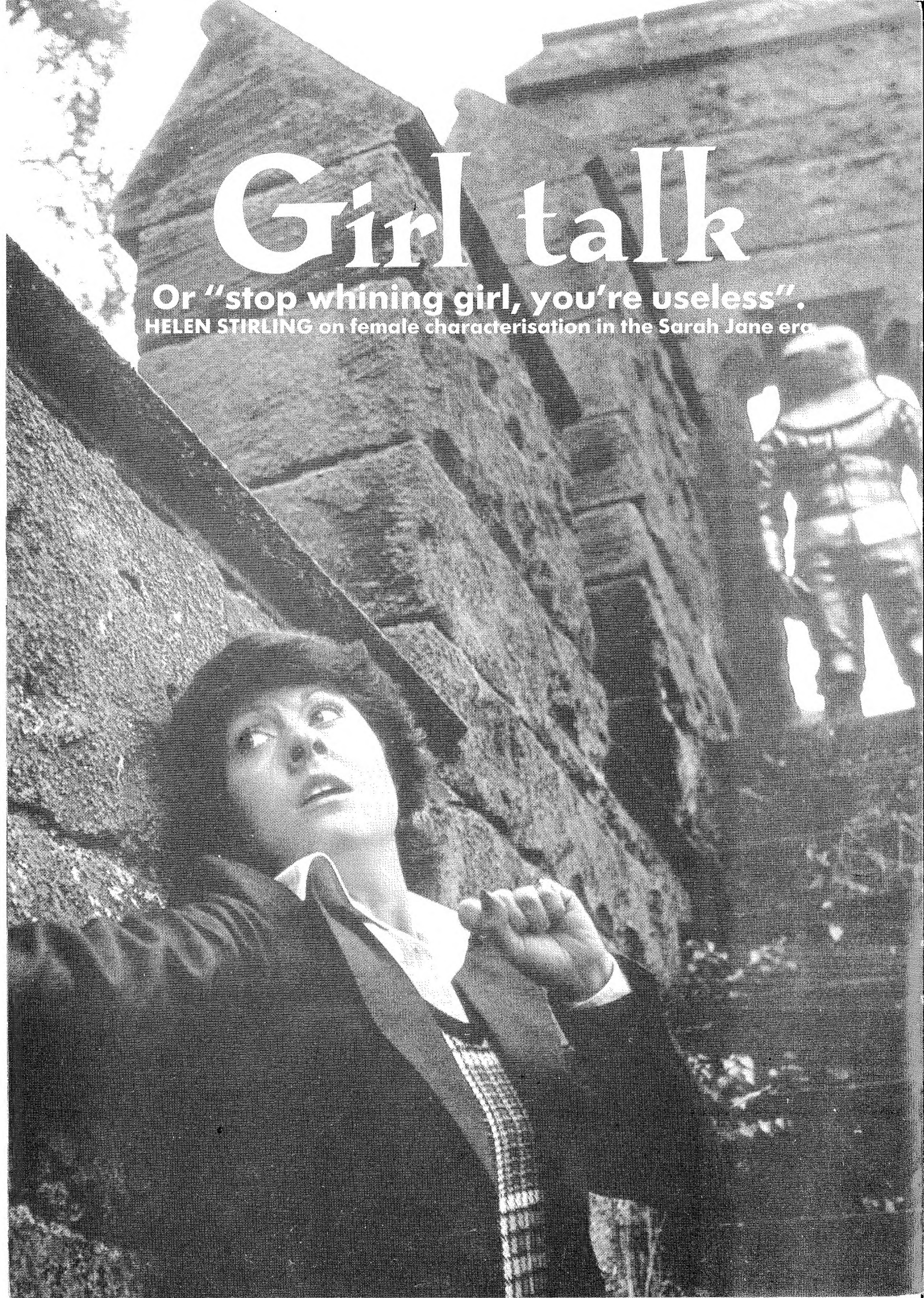
Elisabeth Sladen interview

DOCTOR WHO

Girl talk

Or "stop whining girl, you're useless".

HELEN STIRLING on female characterisation in the Sarah Jane era



DOCTOR Who has never been renowned for its strong female characters. Certainly during the Hartnell and Troughton eras women were used as decorative plot devices — asking questions, making cups of coffee, being rescued by the male companions. It was during the Pertwee era that things began to change.

The third Doctor's first companion, Liz Shaw, was an intelligent, independent woman who even (supposedly) left UNIT in order to continue her own scientific studies. Unfortunately her successor, Jo Grant, was a step back from the 'modern woman' image. Jo's own 'amiable puppy' character did little to make the programme less sexist, and a great deal to enforce the stereotype of the helpless female.

From her first adventure in THE TIME WARRIOR (serial UUU), Sarah Jane Smith espoused feminist ideals. But even she has been used as a foil for the Doctor's intellect. The Pertwee Doctor was too much of a gentleman to deride her opinions and remained silently amused by her reactions to being told to make a cup of coffee. Sarah used her position as the Doctor's companion to preach to any prospective convert — Meg in THE TIME WARRIOR and Queen Thalira in THE MONSTER OF PELADON (serial YYY). She even met some very enterprising women who needed little help from her — like Lady Eleanor in THE TIME WARRIOR taking the initiative in ordering Hal to assassinate Irongron. The quota of female characters did not increase during season eleven, but Sarah Jane introduced the notion of Equality to all the stories.

Season twelve brought Tom Baker to the title role, and a main villainess immediately appeared. Miss Winters in ROBOT (serial 4A) is the antithisis of Sarah Jane's character. Her dealings with everyone gave the impression she saw everyone as subhuman stepping blocks for her own twisted goals. Hilda Winters was portrayed more as asexual than as a feminist alternative to the more usual male villain. Unlike the more familiar stereotyped sexually aggressive villainess, Miss Winters was to be viewed more with contempt than with fear.

In THE SONTARAN EXPERIMENT (serial 4B) when Sarah is captured, it is her reaction to fear that Styre tests. The men are all tested for their strength and physical endurance. Styre treats women as a different entity, just as Linx first believes Sarah to be a member of a separate species. Yet in PLANET OF THE SPIDERS (serial ZZZ), the matriarchal eight-legs consider Sarah a better representative than a mere male human. Amongst the subjugated human society, however, a woman's place is still in the home while the men are out avenging past injustices. As only female spiders are shown, presumably the males are eaten once they have served their purpose. And in THE MASQUE OF MANDRAGORA (serial 4M) Sarah is cast in the role of the virginal sacrifice with the Doctor — her knight in shining armour — coming to the rescue.

In THE HAND OF FEAR (serial 4N), Eldrad bases his new form on the female body. Indeed the female version of Eldrad elicits some sympathy from the audience — and from the Doctor and, later, Sarah — which the unseen owner of the hand could not. The male Eldrad, by contrast, is a typical male despot who expects to rule his race largely by shouting at them. Neither the Doctor nor Sarah is fooled by the 'real' Eldrad: "I quite liked her, but I couldn't stand him", remarks Sarah. The female Eldrad's lack of stereotyping may be more because she was written as a male rather than the writers depicting her as a female character. The change in gender may not make Eldrad a true villainess but it does raise the issue of what makes a good female character.

It was in season twelve and after that a few more female *characters* began to appear. Unfortunately, they were still subject to being seen as either subservient or weak, or as a male in female form. These women were more like the typically useless cypher Jill Tarrant in DEATH TO THE DALEKS (serial XXX). She appears to have no function on the Exxilon expedition other than to make tea, pass photos, and worry about how the men are doing. Her one moment of glory is to help Sarah Jane steal the parrinium. With the possible exception of the soldier Bettan in GENESIS OF THE DALEKS (serial 4E), the next stereotype in this vein is Miss Jackson in THE HAND OF FEAR, a role originally scripted for a man — until director Lennie Mayne decided to give the role to former extra Frances Pidgeon, with whom he had worked on THE MONSTER OF PELADON.

A CONTRAST is Vira in THE ARK IN SPACE (serial 4C) is a strong, compassionate leader. Her status is forced upon her by the loss of Noah, and to some extent the unexpectedness of her position is what gives Vira her strength. She is fallible, but she cannot allow herself to fail — even mourning her husband Noah is not allowed. She is unsure of her judgement, but she has to be right.

Once Vira has allied with the Doctor, he typically takes authority on himself. This is not entirely with her consent, but neither is it entirely against her wishes. She becomes more of a figurehead than a force to be reckoned with. However, at the end of the story Vira is in her element as the job she was trained for takes over, normality is resumed, and she smiles her first real smile of the story.

In THE BRAIN OF MORBIUS (serial 4K), the Doctor is first hunted and then helped by the Sisterhood of Karn, who are led by Maren. Maren is one of the most credible female characters to have appeared in the series. She is at times tolerant, just, fanatical, loyal, cunning, heroic, and terrifying. She is almost forced by circumstance to become everywoman. Old when the elixir was discovered, she has experienced more of real life than her cloistered companions.

Sarah Jane Smith was created to bring the illusion of equality to the series, and to a large extent she succeeded. On the surface, she seems the epitome of a women's libber — clever, career-minded, fiercely independent, courageous. Beneath the surface Sarah is panicky and often foolhardy. She does not doubt her ideals but neither does she always live up to them.

She believes in equality without falling prey to the idea than women are superior to men. She recognises that the Doctor has a wider field of experience, but she refuses to play the dumb female. She aids the Doctor in the execution of his plans (shooting the explosives in PYRAMIDS OF MARS, serial 4G) and often makes suggestions of her own. So it is sad that she is constantly forced either to follow the Doctor blindly or to strike out on her own, only to have to be rescued. She is an example of problem facing women today: ideas are fine but they do not always work in practice because that requires both sexes to participate willingly. And unfortunately many people still think that equality is a dirty word.

Since Sarah's departure, only her immediate successor has benefited from the ground she broke for female characterisation in **Doctor Who**. Leela pushed the new companion role to the extremes, after which Romana was a reversion to more traditional feminine attributes — elegance, sophistication, beauty as distinct from streetwise self-assertiveness. For every Leela, there is Mel; for every Tegan, a Nyssa. And people remember the latter rather than the former. □

METROPOLITAN

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PRO FILE

METROPOLITAN PROFILE: Sarah Jane Smith, novelist

SARAH JANE SMITH HAS MADE HER NAME OVER THE LAST NINE YEARS AS ONE OF BRITAIN'S FOREMOST SCIENCE FICTION AUTHORS. Sarah Jane Smith's series of books, featuring the mysterious hero 'The Doctor', have topped best-seller lists here and in the States. And now there is talk of a possible TV series and film.

Sarah Jane Smith started as a journalist. Her brief, but remarkable, success in that role made it possible to go freelance, and to become an author at the age of 32.

But where does her inspiration come from — especially her often outlandish flights of fantasy? And now that she has apparantly decided to kill off the character of 'The Doctor', what is the future direction of her fiction writing?

Sarah Jane Smith saw herself as the archetypal eighties woman — determined, self-willed, a go-getter. One of the strongest early influences was her aunt, virologist Lavinia Smith, who often looked after the young Sarah. A much-respected expert in her field, Doctor Smith was an early feminist hero for the generation who were discovering in the seventies that there was life after the Zanussi.

When Sarah went to University (she read English her home University of Liverpool) her aunt was more than just the delightful and strong-willed woman Sarah had grown up with, she was someone to be proud of knowing.

Scorning the safer professions chosen by many of her university contemporaries, Sarah decided to follow her father's career in journalism. She became a junior reporter with a small local paper on the South Coast of England. This had the twin advantages of being far enough from home to avoid the undue influences of her parents, but not too far to solicit their advice and assistance when necessary. For all her impetuousness and youthful idealism, Sarah always had a good deal of common sense.

After two years of feature writing, she found it hard to move to the national press. Instead, she confidently chose to work freelance, and found a ready market in the glossies for her brand of pithy, no-nonsense prose. One of the first to publish her articles, a series on fringe organisations, was METROPOLITAN — then edited by Percy Wollstonecraft.

Sarah had also begun to write some fiction. This owed a little to her social-realist tendencies, and a lot to an otherwise uncharacteristic and audacious romantic fantasy. Little of this early fiction was published.

Some of her early scoops were the results of audacity too. One example was her research into scientists going absent from a research establishment in the Home Counties. With the United Nations Intelligence Taskforce (UNIT) in charge, Sarah was lucky to get inside the secure building. She masqueraded as her aunt — who was invited initially to the safe house location but who had eventually gone on a lecture tour of the USA instead.

Her cover was blown by one of the resident scientists, though she managed to disappear from the site and remain in hiding for some time. It was alleged that she was indoctrinated into the security services, but this claim in unsupported. And her later critiques of Britain's security networks seem to disprove this.

Sarah reappeared from her research cover in London during a more serious crisis. The capital was evacuated for reasons still not satisfactorily explained to the general public. Her subsequent articles were cryptic observations of military etiquette, tantalisingly incomplete and almost certainly subject to D-notice restrictions.

The articles were published some time after the event, and after the first of several prolonged absences from her home. So deep was her research cover that friends and relatives would say she might as well have vanished off the face of the Earth.

In this time, she is known to have investigated the disappearance of small-time sales director John Lupton from a Buddhist monastery in Mortimer, Hertfordshire. She also exposed the SRS scandal which led to the closure of the government's Thinktank establishment.

Exploiting the good relations she had established with UNIT, she worked with the Taskforce on three further occasions. The first was during the string of UFO sightings between Loch Ness and London's South Bank, which have lately become known to intelligence insiders as the Zygon Gambit. The second time was in connection with the tragic death of the 'lost' British astronaut Guy Crayford.

Her last known contact with UNIT was her investigation of the illegal activities of millionaire Harrison Chase, which she pursued in liaison with the World Ecology Bureau. Chase was killed along with his entire staff when the heating system of his Dorset mansion exploded, completely destroying the house.

In 1981, after another long absence, Sarah Jane Smith was briefly admitted to hospital, reportedly for shock or a minor breakdown. Apparently undaunted, however, she was afterwards present during an emergency shutdown of the nuclear reactor at the nearby Nunton research complex.

Perhaps the brief sojourn in hospital warned her of the downside of her erratic lifestyle. For the next five years, she produced more conventional journalism. But the experience gained in those turbulent times had other benefits in her fiction.

A comparison of her early and later fiction shows marked differences. Early work reflected her young life and experiences. The short stories in the five years following her supposed breakdown demonstrated a dynamic new approach, and introduced 'The Doctor' — a mysterious alien with a spacecraft incongruously disguised as a telephone box when it lands on Earth.

Her subsequent novels were produced at a prolific rate: she published 13 in six years. Her reportedly final, and long-awaited Doctor novel appears later this year.

Early Doctor stories see the character trapped on Earth. When he repairs his spacecraft in later stories, the adventures in time and space are startling and graphic.

Sarah denies that her fiction is a coded revelation of her most secret research. She also declines to comment on any similarities between herself and the supporting role of the kidnapped civil servant, Lis Sladen, claiming that it would "spoil the magic" of her concocted world.

Understandably. No-one would dispute that, least of all the millions who eagerly buy each new Sarah Jane Smith novel for an escape from the dull cares of life.

SARAH JANE SMITH NOW LIVES WITH HER HUSBAND, STOCKBROKER HAROLD SULLIVAN, IN THE PICTURESQUE VILLAGE OF MORETON HARWOOD CLOSE TO HER AUNT LAVINIA. She is working on her first post-Doctor novel, which reintroduces the computer-dog first featured in one of her short stories for this magazine. Her article on witchcraft in the twentieth century will appear in a forthcoming issue of METROPOLITAN.

SHORT STORIES (all published in METROPOLITAN magazine)
Irongron's star (No. 886, Aug 1985), Operation Golden Age (No. 891, Jan 1986), Exxilon (No. 892, Feb 1986), Return to Peladon (No. 894, Apr 1986), Eightlegs (No. 897, Jul 1986), The Destructors (No. 901, Nov 1987), A Girl's Best Friend (No. 965, Mar 1993)

NOVELS (all published by Miller-Yates Ltd., London)
More than Human (1987), Noah's Ark (1987), Dalek Dawn (1988), Return to the Ark (1988), Terror of the Loch (1988), Forbidden Matter (1989), A Gift of Death (1989), The Kraal Invasion (1989), Solon's Brain (1990), Terror Stalks (1990), Death Masque (1991), A Hand through Time (1991), The Game of Rassilon (forthcoming)

Alias Smith

RICHARD LANDEN interviews ELISABETH SLADEN about herself and Sarah Jane

I WAS brought up in Liverpool. I went to drama school for two years. It was a three year course but I got a job at the local rep as an acting ASM. They were so proud at the time that the only way you could get in, if you wanted to get in, was to go as a student, and you're not really supposed to do that when you've left drama school.

I started literally on a pound a week. And I remember saying that I'd wash the stage, and I certainly did. They were doing the play *The Long, The Short and The Tall*, and they totally covered the stage in sand. I really earned my apprenticeship.

I was so good an ASM that I wasn't getting the acting parts. And I realised that if I made a few mistakes I'd get better ones, so I did things like take the curtain up in the interval, which I really got in trouble for. And so the parts got nicer. I was still ASMing, but I went on from there into weekly rep, which is a killer, but it's the most amazing grounding. If you know the lines you're lucky, forget about the character.

I was at St Helens, then on to St Annes, and then I went to Malvern, did a short time there, and then I went on to Farnham. By that time the assistant director who had been at Liverpool had gone as full-time director to Manchester, and I really had the most wonderful time of my life. I stayed 3 years. My husband [Brian Miller] was working working there too, he liked my work and I was just given wonderful parts. I did three years there.

Granada were very good. They were just down the road, and if you didn't have a big part in a production you used to go down and say "have you got a little maid going?" — which used to bump up your income a bit.

By that time Alan Ayckbourne was over in Leeds doing radio plays. Sundays we used to go over to him. He hadn't had his big success then. When *Relatively Speaking* came out he started to be better known, and he got his own company together in Scarborough. I was there for two seasons. Brian had got a job in the West End. We were still living in Manchester, so we moved to London. That was '72.

And then, boy was I out of work. Talk about being a little fish in a big pond after being a big fish in a little pond in Manchester. I didn't know what had hit me. Brian was out every night at the show, working. I didn't have an agent — I didn't think I needed one. I just used to work. I was naive in that way.

I did one **Z-Cars** and then I did a **Doomwatch** — it was Anthony Andrews's first TV apearance and it was about plutonium. I swear I only got the job because I took *The Guardian* into the audition under my arm, and the director was reading *The Guardian*. Can you imagine casting me as a girl terrorist? I was so naff then! And I had to say I could drive. I'd only just passed my test, and what they'd got was this great big van! Driving for television isn't like driving in real life. The sound man is fighting the cameraman for room, he has a sound-stick up between your legs, you wonder which one is the gear lever and you hope you're not touching something of his! And they say "We want you to drive fast!". They had to do so many takes!

But aren't we lucky to be doing what we do? I know Tom Baker used to work in a biscuit factory. He said he nearly went mad with the boredom. He was meant to take off all the burnt ones biscuits and just package the ones that were good. To relieve the boredom he tried to get all the burnt ones in one pack! Some poor customer must have bought the pack with all the burnt biscuits in, but Tom said he had to do something... The hurt is when you don't work and then four jobs come in at the same time.

I actually got **Doctor Who** through **Z-Cars**. Michael Crawford was doing a series called **Some Mothers Do 'Ave 'Em**. I did that, and I was doing some little adverts. I was there for one advert from eight o'clock in the morning, and I got back at two the following morning. Brian had left a message for me to say "Phone your agent tomorrow because you've got an interview with Barry Letts for **Doctor Who**".

Now, as you know, when the BBC want a new girl they don't publicise the fact, otherwise they would have the world and his wife all wanting to go in the TARDIS with the Doctor, so they don't say they're looking for anyone. And I do know someone had been chosen before me, but they'd scrapped that and were looking for someone else. Time was running out. Barry Letts had apparently been shouting down the corridors of Television Centre "Does anyone know a girl who might fit this character in **Doctor Who**?" Evidently my producer on **Z-Cars** said "Do you know Lis Sladen?". I went along to see Barry Letts, and I thought it was for one story.

It was such an in-depth interview. Normally you read a little scene, and you stay for a quick chat, but I was there for some time. He said "Would you come along to a rehearsal and read that with another actor, and meet Jon Pertwee?" and I thought "Oh, maybe it's for more than one story, maybe it's for a couple."

I went along to the rehearsal, and I remember Jon walked through the door — he's got this shock of white hair, he's over six feet tall, and he's wearing a denim suit with badges all over it (except that Jon has since told me it was embroidery). As he talked to me, Barry (who I couldn't see) evidently was pointing to my head indicating "It was a good reading, she's all right". Barry came round into my eyeline, and Jon went behind me, pointed to my head, nodded, put his thumb up, "Yes, she looks OK". So I was offered the job.

It was just a contract for one season. I had an agent then, and I told him I'd accepted and he said "You idiot! Why didn't you let me talk money first?"

I knew when I started that Jon was going to leave, and when he went I wasn't ready to go. We'd heard terrible stories about Tom — "Oh my God, you're not going to work with him, are you?" — and it was wonderful! What it allowed my character to do... I mean, the assistant never makes the running in **Doctor Who**, she never should, but it allowed different facets of me to bounce off the rest of the cast. It was very good, and that's why I stayed that long with Tom.

EVENTUALLY I'd had enough: I had nothing to go to, nothing lined up, but I went to Philip Hinchcliffe and I said: "I think I should go while my character is still popular — I can't stay forever, I don't want to be asked to leave, and I'd rather go on my own terms." I said: "Please don't marry me off to anyone else, and please don't kill me off".

Philip said: "How do you want to go?" I said: "I don't want the entire story to be about me going. Let it be a **Doctor Who** story, and right at the end just let me go". Lennie Mayne said: "What do you want to do for the last shot?" and I replied: "Can we do it like the Americans, and freeze frame?" They were really very open to suggestions. The dog was just there on the road. It's not me whistling at the end — I can't whistle. Lennie said: "Just put your lips together, and I'll blow".

I had a lot of flak from American fans who said: "We weren't expecting it, and we didn't want to see it". I replied: "Well, you missed me, so it worked!"

I adored Sarah, and I'd defend her to anyone. I know she was so stupid at times, but always with the best will in the world. So she went down the same hole every time, and she fell over, and she tripped over, and it got to be like *The Perils of Pauline*. I really found it a challenge. I asked Barry Letts: "What do you want? What's she supposed to be like?". He said that she jumps before she thinks — she's an instigator. They tagged this journalist thing on. So he left me alone, saying: "Just do what you think is right".

I don't like THE TIME WARRIOR (serial UUU) because I think I overact terribly in it. It's the most difficult thing just to stand and be, which is why I admire American actors so much. I was absolutely terrified. I knew how popular the programme was. I wasn't a great fan of it: I watched it, and what I did like about it was, if you just watched the odd episode you didn't actually have to watch the story. I knew Katy Manning was popular before me, and here was this intruder! They didn't want to see her! Jon couldn't have been more helpful, he really eased my way.

I couldn't believe **K•9 and Company** was such a challenge. It really was, working with that mutt. It was very limiting, because at certain points you were running out of a door to save someone, and they would say: "Hold the door open so the dog can get through!" You can be made to look a terrible fool with that dog.

The show got good ratings, and John Nathan-Turner thought it would make a good series. It is ▷

Invasion of the Dinosaurs

◁ so popular in America. It fills a good slot, and it had scope. I do think it could have gone a lot further. It was terribly rushed.

There was one wonderful moment at one o'clock in the morning. I was sitting on my hands on a gravestone, my bum was so cold. John was smoking cigarettes to keep himself warm, and the monks (or whatever) were going round in a circle shouting "Hecate! Hecate!" By about the twenty-fifth take they were shouting "Equity! Equity!"

I signed a contract whereby I would do a special and if it was successful, if the powers-that-be liked it, then there would be more. When it went out there was a blackout in certain areas of the country. Despite that, it got very good viewing figures; though whoever the powers-that-be are, they altered their planning schedules and there was no time and no room for K•9. It's gone now — I'm doing other things, John's doing other things, but there is a market in America for it. What I'd like to do is the odd one. But you'd have to have a different kind of dog. The limitations were just unbelievable.

I HATE the Daleks. (My husband is doing chief Dalek voices now.) They were so noisy in the studio. You're in there from early in the morning till ten at night, and these damn things are shouting all the time. I have great admiration for the fellows in them: there's no need for them to learn the lines, but Cy Town, Murphy Grumbar, John Scott Martin come to rehearsal knowing every line so they know the exact moment to put their light on and put their sink plunger out.

Once you've seen Davros inside the Dalek casing, and you know he's peddling along, and he's worn his trouser leg out so he's got to wear a kilt, he can't frighten you!

I loved Styre — potato head! Kevin Lindsey was very ill by the time we did the second one [THE SONTARAN EXPERIMENT, serial 4B]. We were way up in the hills and we used to come down for our meals. Kevin couldn't: he had to have his meals taken up to him in the pouring rain on a tray. And he had to sit there drinking it through a straw because he had a heart condition and he couldn't keep on going up and down. He had to keep his make-up on — the head and everything. We went up to him after one lunch hour and said: "Did you have a nice lunch, Kevin?". He said: "Yeah. But I didn't half frighten the lady and her dog who came along!"

It was much easier to react to the monsters if you could see their eyes. It was very difficult working on CSO. Other than that, **Doctor Who** was very easy.

I liked PLANET OF EVIL (serial 4H) because it was so lovely to land in this terrible garden of Eden. Normally we get taken to every sort of rubbish dump going. I loved those big creepy flowers everywhere, and I liked my costume in that one. I had a lot of choice in my costumes. For UNIT stories it was a skirt, or a trouser suit, but Tom's character allowed me to wear things you couldn't buy in Marks and Sparks. One I did like very much was the Loch Ness Monster one [TERROR OF THE ZYGONS, serial 4F]. I liked that script, though I don't think the model shots at the end of the Loch Ness Monster were very good. I also like THE SEEDS OF DOOM (serial 4L). That was a smashing story.

One I didn't like was THE BRAIN OF MORBIUS (serial 4K). I just remember being in that laboratory, and it was so easy to escape. I said: "Couldn't you shoot it some other way?" It all felt so contrived — having to stay there and have that battle with the thing. Sometimes you're a bad judge on the studio floor, but I thought that particular scene looked naff.

Some I don't remember at all well. They're quite a blur. I remember an eighteen foot jump into a pit [THE MONSTER OF PELADON, serial YYY]. Stuntman Terry Walsh, who looked after us all so well, said: "Lis, if you do it yourself, just think of the wonderful high you'll have!" And I was thinking: "Won't everyone think I'm brave, yeah, wonderful!" It wasn't good news. We had to do it again and again. When you look at it on screen, it doesn't look anything.

We got a lot of stick from Mary Whitehouse, in the latter part when I was on. We had a few directors who'd come off doing **The Sweeney** and things like that, and they were very into making it feel real. I think you should realise that on **Doctor Who**, the blood (if there is any) is tomato sauce. But I think fear is a very healthy thing.

ON REVENGE OF THE CYBERMEN (serial 4D), I nearly drowned. We were working so quickly. The director was very good to us — he was saying: "Don't worry Lis, everything will be fine". But he turned into a different person when time was running out. We were down in Wookey Hole, and an awful lot of accidents happened. There's a legend about the Witch of Wookey. The river runs at thirty miles an hour into this big hole, nobody knows how deep it is; they've lost people down there, I've since found out.

I was told to get in this little boat and go straight across to the other bank, get out and run. So muggins gets on the boat, and it turned over! I jumped, I didn't know what else to do, and I went in. Terry Walsh was wonderful. He was also doubling as one of the Vogans, and the make-up girl had said to him: "Go on, get in your costume". He had said: "No, I'm not getting out of my wetsuit until Lis has done her scene". So he was just straight in as I trod water.

They had to give me tetanus injections in the hospital. I was OK but I got to bed that night and I shook — delayed shock, I suppose.

There was one scene where Ian Marter said: "Oh, this scene's a bit odd, will you come and read through it with me?" We went and sat beneath the Witch of Wookey stone, and we looked at this one scene, which didn't really make much sense — we didn't know why it was there; I put an arrow on my script to remind me to tell the director about it. We forgot about it, what with everything, and we finished filming, and we said in the pub that night: "Oh, we didn't mention to Mike Briant about that scene". Then we both got our scripts out, and there was my marking on the page before, but we couldn't find the scene. Believe me or believe me not, people are not wanted by the Witch of Wookey...

I believe there's an awful lot other than what you can see. I will walk under ladders because I *certainly* won't walk round them. But there's an area in me which is very interested in psychic things. I believe that as a child you can see things adults can't: it's killed off in you, we're not encouraged to promote that part of the brain. I don't know about the Witch of Wookey, that's too far fetched — and yet I experienced that.

After I left **Doctor Who**, I went straight back to

K•9 and Company

Monster of Peladon

Liverpool Playhouse and did two lovely plays. Then I appeared in asix-part series for Granada called **Take My Wife**, and did another play at Liverpool. Then I went on a tour of *Bedroom Farce*, went to Yorkshire TV and did 98 episodes of the kids' programme **Stepping Stones** (which was really good to do because normally you're told to ignore the camera completely). I then did an hour long play for Granada.

I didn't work for the BBC for a long time. They used to see me as a silly little girl, I'm afraid. Then I did this **Play For Today**, and I've been doing a lot of adverts abroad: Holland, Spain, Dublin. They're good mortgage money.

AN awful lot of Sarah was actually me. I took a lot from my little eight year-old cousin. You play every situation as if you mean it; but I was very aware that there's no other programme like it, like a comic strip. I remember when my little cousin used to get very angry about things, she used to over-react. I thought that Sarah would over-react out of fear. She was totally out of her environment. That's why the space ones were more interesting to me. Though you'd never get me on a spaceship — I don't even like going on the tube.

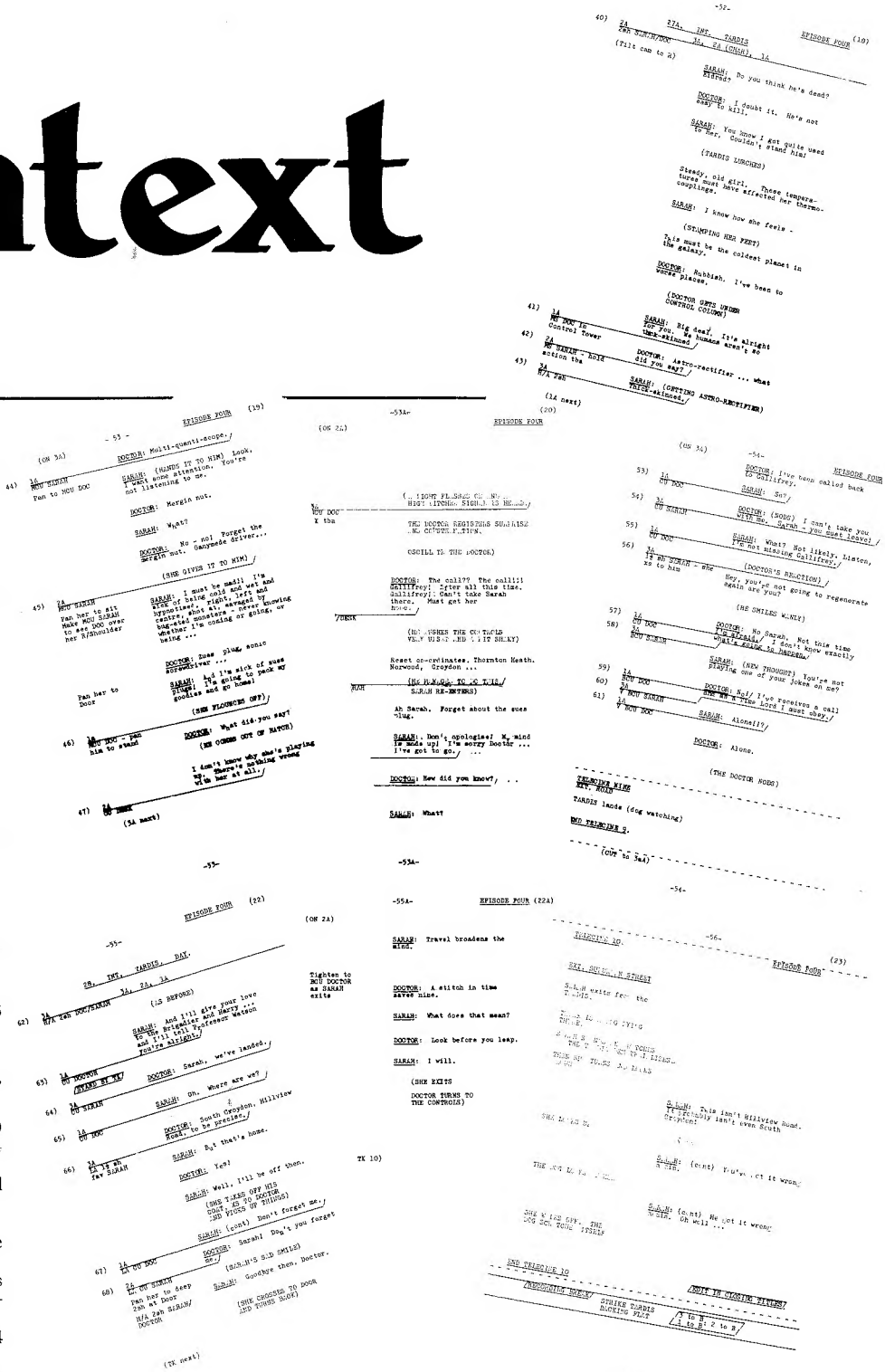
The very first story I did, I was travelling down with Kevin Lindsay to location and I was really quite nervous. "Well love," he said, "whatever you do; you've got to have fun". As it happened, Kevin was in the first shot of the day, and he had to come out of this big silver golfball. He was quite camp, Kev, and he came out and he stood with his hand on his hip and he said: "I am a Son*taran*!" The director went up and said: "Actually Kev, I think it's *Son*taran." And Kev said, "Listen mate, I come from the sodding place, I should know!" Then he came over, and he said: "See girl, you can still have fun!"

I remember I had a few changes of costume in that, and they couldn't make their minds up which scene to shoot, and it was very difficult taking me back and forth to the van. I said: "Listen, I trained as a dancer, just give me anywhere. I'll change behind a rock." So they took me in the church and I was changing by the altar, and the Vicar came in. He went mad! I was trying to justify myself whilst still half-naked.

I remember the really difficult time when Jon was just leaving and Tom was filming. They were doing them back to back. So I was finishing my studio with Jon, being taken down in the car at four in the morning, a few hours sleep, then do my bit with Tom. In the end I honestly couldn't remember which story I was in. Eventually Chris Barry took away my script and said: "Don't worry love, I'll tell you what to do!" I was doing the wrong story! □

Death to the Daleks

Context



BIOGRAPHICAL

Born, Liverpool, 1 Feb 1948. Parents lived in Penny Lane. Grammar School in Liverpool (6 O levels), then drama and dancing course in Liverpool.
1950s: danced with Royal Ballet
1966: first professional performance, Liverpool Playhouse
Married Brian Miller
March 1985: first child Sadie born (by Caesarian section), Queen Charlotte's hospital. Baby appeared in a video being made about babies there.

STAGE

Liverpool Playhouse
Manchester Rep
Farnham Rep
1969: *The Story So Far*; Theatre in the Round, Scarborough; dir. Alan Ayckbourne
Mary Warren in *The Crucible*
Desdemona in *Othello*
The Philanthropist; Mayfair Theatre
1977: *Saturday, Sunday, Monday*; Liverpool Playhouse
1977: *The Lion in Winter*; Liverpool Playhouse
Also in 1970s: Olivia in *Twelfth Night*; Bristol.

FILM

Bank Secretary in *Silver Dream Racer* (David Wickes, 1980)

TELEVISION

1970: Anita Reynolds in *Coronation Street* (Granada, 6 episodes)
Special Branch
Public Eye
19 Jun 1972: Sarah in *Doomwatch*: 'Say Knife, Fat Man' (BBC, d. Eric Hills)
15 Mar 1973: Julie in *Some Mothers Do 'Ave 'Em* (BBC)
1973-1976: Sarah Jane Smith in *Doctor Who* (BBC, 74 episodes)
9 May 1977: Presenter of *Merry-Go-Round*: 'The Fuel Fishers' (BBC)
1977-78: Presenter of *Stepping Stones* (Yorkshire)
29 Mar 1978: Beverley in *Send in the Girls*: 'Beware the Gentle People'
17 Jan 1979 - ?: Josie in *Take My Wife*. ("She is charmingly exploiting her training as second-in-command" [ie. in DW]: Jennifer Lovelace, *The Stage*)
1982: Lady Flimnap in *Gulliver in Lilliput* (BBC 4 episodes, d. Barry Letts)
1981: Sarah in *K•9 and Company* (BBC d. John Black)
25 Nov 1983: Sarah in *Doctor Who*: 'The Five Doctors', serial 6K (BBC, d. Peter Moffatt)
1985: The Dormouse in *Alice in Wonderland* (BBC, d. Barry Letts)
13 Sep 1985: Mrs Barrett in *Dempsey and Makepeace*: 'Love You to Death' (Golden Eagle Films/LWT, d. Tony Wharmby)
19 Jan 1989: Mrs Preston in *The Bill*

RADIO

June 1976: Dorothy in *Post Mortem* (BBC Radio 4)
October 1976: Brenda in *A Bitter Almond* (BBC Radio 4)
2 Mar 1977: Miss Brillman in *The Hilton Boy* (BBC Radio 4)

OTHER

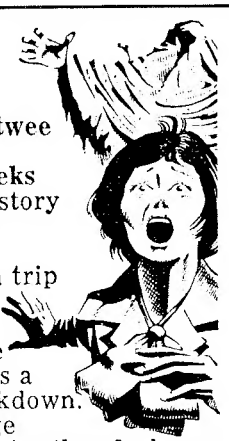
1976: Sarah Jane Smith in *Doctor Who and the Pescatons* (Argo Records)

PERSONAL APPEARANCES

13 May 1976: *Nationwide*: interview about leaving DW (BBC)
4 Sep 1976: *The Multi-Coloured Swap Shop*: interview, with Tom Baker (BBC)

Radio Times

5.30 *Colour*
Dr Who
starring **Jon Pertwee** in
Death to the Daleks
A new four-part story by TERRY NATION
1: The Doctor promises Sarah a trip to a 'paradise planet.' But when they arrive the *Tardis* suffers a mysterious breakdown. There are strange horrors lurking in the darkness outside . . . Then the Doctor's oldest enemies come on the scene.



Spaceman.....TERRY WALSH
Dr Who.....JON PERTWEE

5.40 *Colour*
Dr Who
starring
Jon Pertwee in
Planet of the Spiders
A six-part story by ROBERT SLOMAN
Part 3
Sarah vanishes.
The Doctor traces her to Metebelis Three – and the nightmare begins.

Tommy.....JOHN KANE
Lupton.....JOHN DEARTH
Cho-je.....KEVIN LINDSAY
Spider voices...YSANNE CHURCHMAN
KISMET DELGADO, MAUREEN MORRIS
Barnes.....CHRISTOPHER BURGESS

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6.50 Some Mothers do 'Ave 'Em

BBC1

Radio Times

Peter Brookes

IN•VISION ISSUE 18:

THE DEADLY ASSASSIN

The stories behind the production of Tom Baker's most controversial appearance in DOCTOR WHO. Published in two months. NEXT MONTH: by popular demand, a special limited reprint of GENESIS OF THE DALEKS (IN•VISION issue 4). £1.75 + A4 SAE from the distribution address.

ISSUE 12 COMPETITION WINNERS

IN•VISION subscriptions to Ian Wheeler of Sheffield and Garry Bradbury of Preston. The Young Doctors are George Gallacio, Robert Holmes, Douglas Camfield, Philip Hinchcliffe, Christopher Baker, Robert Banks Stewart, Christopher Barry. Missing is Graeme Harper, then a PA but now a director.

Nestles chocolate bar wrapper (reverse)

SARAH JANE SMITH

Sarah is a young journalist who first appeared in the story "The Time Warrior". Since then she has become the Doctor's constant companion. Sarah often takes matters into her own hands and lands up in nasty situations from which the Doctor is forced to rescue her. Despite this it is obvious the Doctor has a very high regard for her and she is very fond of him.

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Doctor Who Magazine 117 Sep 1986. Richard Marson (Sarah)
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Doctor Who Magazine 138/139 July/August 1988. Justin Richards and Peter Anghelides (female characters)
DWB 31 Feb 1986. Michael Briant interview (Jo flamboyance/Sarah realistic)
DWB 49 Nov 1987. Barry Letts (Sarah/Jo), Terrance Dicks (role of women)
Elisabeth Sladen Fan Club issue 3 April 1977. Elisabeth Sladen interview ("exploring new feelings" when Tom Baker took over; making Sarah unpredictable; Barry Letts gave her the name Sarah Jane Smith)
Fan Aid Mar 1985. Justin Richards (Sarah/audience/journalism)
Files: DW Season14 1985. John Peel, and comments by Elisabeth Sladen
The Making of the Five Doctors (July 1984). Marc Platt (Sarah)
Myth Makers (video, Ian Marter). (Harry/Sarah)
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Shada Special Dec 1983. Thomas Noonan (Sarah/Doctor)
The Stage 25 Jan 1979. Review by Jennifer Lovelace
Starburst 116 Mar 1988. L. Rowland Warne interview (costume)
The Times 3 Jan 1976. Phillippa Toomey: "Described as a journalist, she lives a life free of irate news editors and awkward questions about strange expense accounts. She probably works for a colour magazine."
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